

# Gantica Sacra.

HYMNS, MOTETTS &c.

FOR THE SERVICE OF THE

## CATHOLIC CHURCH.

|  |             |   |  |             |   |
|--|-------------|---|--|-------------|---|
| Ave Maria. (G) <i>Duo. S.A. or T.B.</i>            | MINÉ        | 4 | Alma Redemptoris. (A) <i>Duo &amp; Cho.</i>  | BOLLMAN     | 4 |
| O Salutaris. (F) <i>Duo &amp; Cho.</i>             | LAMBILLOTTE | 4 | Ave Regina. (A) <i>S.A.T.B.</i>              | —“—         | 4 |
| Rex Clementissime. (F) <i>Solo, Duo &amp; Cho.</i> | BOLLMAN     | 4 | Regina Cœli. (D)                             | —“—         | 4 |
| Tantum Ergo. (C) <i>S.A.B. with T. ad lib.</i>     | BOLLMAN     | 3 | Salve Regina. (F)                            | —“—         | 4 |
| Lucis Creator. (A) <i>S.A.T.B.</i>                 | BOLLMAN     | 2 | Asperges me Domine. (G) <i>S.A.T.B.</i>      | BOLLMAN     | 4 |
| O Maria. (C) <i>Solo &amp; Cho.</i>                | ITALIAN     | 4 | Suscipe Domine. (C) <i>Baritone Solo.</i>    | LAMBILLOTTE | 4 |
| Ave Maria. (Ab) <i>Duo. S.A. or T.B.</i>           | LAMBILLOTTE | 4 | Ave Maris Stella. (Eb) <i>S.A.T.B.</i>       | BOLLMAN     | 2 |
| Tantum Ergo. (A) <i>S.A.B.</i>                     | BOLLMAN     | 3 | Tantum Ergo. (A) <i>Solo &amp; Cho.</i>      | BOLLMAN     | 3 |
| O Salutaris. (F) <i>Solo. B.</i>                   | BORDÈSE     | 3 | Ave Maria. (Bb) <i>Solo. S. or T.</i>        | De DOSS     | 3 |
| Jesu Dulcedo Cordium. (A) <i>Solo. S. or T.</i>    | DANZI       | 4 | O Jesu Deus Pater. (G) <i>Solo. S. or T.</i> | SCHMID      | 3 |
| Venite Filii (A) <i>S.A.T.B.</i>                   | —           | 3 | O Salutaris. (C) <i>S.A.T.B.</i>             | LAMBILLOTTE | 3 |

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*To Sister Selisia.*

Nazareth Ky.

**JESU DULCEDO CORDIUM.****SOLO.***For Soprano or Tenor.**Arr: from DANZI.**By H. BOLLMAN.*

VOICE.

MODERATO.

ORGAN

*p*

Je - su dul - ce - do cor - di - um, dul - ce - do cor - di -

um, Fons vi - vus lu - men men - ti - um, dul -



ce - do cor - di - um, dul - ce - do cor - di - um.

*f*

Ex - ce - dens omne gaudium, et om - ne de - si - de - ri - um, ex -

ce - dens om - ne gaudium, et om - ne de - si - de - ri - um,



ex - ce - dens om - - ne, om - ne gau - di - um,

This system contains the first four measures of the piece. The vocal line (treble clef) features a melody with eighth and sixteenth notes. The piano accompaniment (grand staff) includes a flowing sixteenth-note pattern in the right hand and a steady bass line in the left hand.

ex - ce - dens om - - ne, om - ne gau - di - um.

This system contains the next four measures. The vocal line continues the melody, and the piano accompaniment maintains its rhythmic texture.

This system contains measures 8 through 11. It features a piano solo section with a more complex, arpeggiated texture in the right hand and a sustained bass line in the left hand.

Je - su dul - ce - do cor - dium, dul - ce - do cor - di - um, Fons

This system contains the final four measures of the page. The vocal line concludes with a melodic phrase, and the piano accompaniment provides a rhythmic foundation.





vi - vus lu - men men - ti - um, dul - ce - do cor - di -

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics "vi - vus lu - men men - ti - um, dul - ce - do cor - di -". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. It features a flowing melody in the right hand and a more static bass line in the left hand.

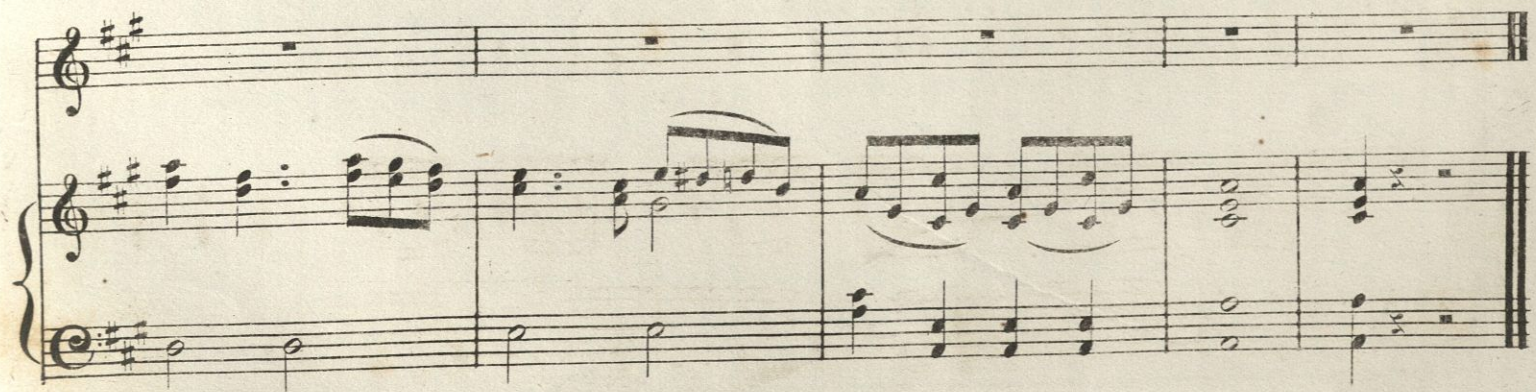


um, dul - ce - do cor - di - um.

The second system continues the musical piece. The vocal line has the lyrics "um, dul - ce - do cor - di - um.". The piano accompaniment continues with similar melodic and harmonic patterns, ending with a final chord in the right hand.



The third system of musical notation shows the piano accompaniment continuing. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady harmonic foundation with eighth and sixteenth notes.



The fourth system of musical notation concludes the piece. It features a final, more complex piano accompaniment with rapid arpeggiated figures in the right hand and sustained chords in the left hand, leading to a final cadence.



